

ȘERBAN NICHIFOR

# SIMFONIA I

PARTITURA

EDITURA  MUZICALĂ

ȘERBAN NICHIFOR

# SIMFONIA I

PARTITURA

EDITURA MUZICALA  
București — 1985

Premiul *George Enescu* al Academiei Republicii Socialiste România, 1982

Premiul Uniunii Compozitorilor și Muzicologilor din Republica Socialistă România, 1982

*The George Enescu Prize of the Academy of the Socialist Republic of Romania, 1982*

*Prize of the Composers' and Musicologists' Union of the Socialist Republic of Romania, 1982*

## ORCHESTRA

- 3 Flauti (Fl.), Flauto 3 muta in Flauto piccolo (Fl. picc.)  
2 Oboi (Ob.)  
Corno inglese (C. ingl.)  
3 Clarinetti in  $S/b$  (Cl.), Clarinetto 3 muta in Clarinetto basso in  $S/b$  (Cl. basso), ossia Clarinetto elettronico  
3 Fagotti (Fg.), Fagotto 3 muta in Controfagotto (Cf.)  
4 Corni in *Fa* (Cor.)  
3 Trombe in *Do* (Tr.)  
3 Tromboni (Trb.)  
Tuba

## PERCUSSIONE\*

- | I.                  | II.                     |
|---------------------|-------------------------|
| Timpani (Timp.)     | Tam-tam grande (T.-tam) |
| Capo di flauto      | 2 Maracas (Meas)        |
| Triangoli (Trgl.)   | Crotali (Crot.)         |
| — acuto             | Campanelli (Camplli)    |
| — medio             |                         |
| — grande            |                         |
| Piatti (Ptti)       | Ferro                   |
| Campane (Camp.)     | Claves                  |
| Gran cassa (Gr. c.) |                         |
- 
- | III.                    | IV.                      |
|-------------------------|--------------------------|
| Piatti grande (Ptti)    | Eolifono (Eolif.), ossia |
| Vibrafono (Vibr.)       | Eolifono elettronico     |
| 2 Maracas (Meas)        | Triangolo acuto (Trgl.)  |
| Tam-tam grande (T.-tam) | Piatti grande (Ptti)     |
| Sirena                  | Uccelli                  |
| Sonagli sospesi (Sgli)  | Tam-tam grande (T.-tam)  |
| Sega                    | 2 Temple blocks (T. bl.) |
| Gran cassa (Gr. c.)     |                          |
- 
- V.
- Gran cassa (Gr. c.)  
Campane (Camp.)  
Triangolo acuto (Trgl.)  
Ferro

Pianoforte (Pf.), muta in *Ce esta* (Cel.), ossia Celesta amplificata

Următoarele instrumente pot fi utilizate în comun de către cei cinci percusioniști :  
The following instruments may be used in turn by each of the five percussion performers : T.-tam (II, III, IV); Gr. c. (I, III, V); Ferro (II, V); Camp. (I, V); Ptti (I, III, IV); Trgl. (I, IV, V).

2 Arpe (A.)

12—16 Violini I (Vai I)  
10—14 Violini II (Vai II)  
8—12 Viole (Vle)  
6—10 Violoncelli (Vic.)  
4— 8 Contrabbassi (Cb.)

*Nastro magnetico*

Synthesizer, Generatore elettronico, 4 Phase Shifters, Organo (elettronico), Coro S.A.T.B. (ossia Synthesizer), Mezzosoprano (ossia Synthesizer), Campane (ossia Synthesizer), 2 Arpe (ossia Pianoforte elettronico).



— 04.03.1982, București, Orchestra Filarmonică „George Enescu”, dirijor Mircea Basarab  
04.03.1982, The Symphony Orchestra of the “George Enescu Philharmonic” of Bucharest, Mircea Basarab conductor



— Radio-Televiziunea Română  
Romanian Radio and Television



cca 33"  
abt



— Materialul de orchestră și banda magnetică complementară se pot procura de la Biblioteca de împrumut a Uniunii Compozitorilor și Muzicologilor din Republica Socialistă România  
The orchestra scores as well as the complementary magnetic tape can be provided by the Lending Library of the Composers' and Musicologists' Union of the Socialist Republic of Romania

## EXPLICAȚIILE SIMBOLURILOR

bandă magnetică

cel mai acut sunet al instrumentului (înălțime nedeterminată).

cel mai acut sunet armonic al instrumentului (înălțime nedeterminată).

cel mai acut sunet al instrumentului (înălțime nedeterminată).

semn indicând urcarea cu 3/4 ton a notei la nivelul căreia este aplicat.

sunet alb (quasi mormorando) emis în conformitate cu codul Asociației Fonetice Internaționale :

[ S ] = S

[ ʃ ] = ʃ

[ R ] = R

[ A ] = A

WA—WAH — efect sonor obținut la violoncele păstrând aceeași distanță de cca 8 cm între Daumen (pe sunetul fundamental) și degetul 3 (atingând sunetul armonic), într-un glissando rapid și continuu (ascendent-descendent) de-a lungul corzii indicate.

În secțiunea dată, valorile ritmice nu au o determinare strictă.

repetarea cît se poate de rapidă a grupului indicat.

vibrato foarte lent, cu o diferență a frecvenței de 1/4 ton.

repetarea cît se poate de rapidă a sunetului.

conglomerat sonor (cluster) „liscio”.

conglomerat sonor (cluster) „glissando-vibrato”.

În mod convențional, acest semn indică o pauză de o măsură (indiferent de durata măsurii de 6, 8 sau 12 pătrimi).

## EXPLICATION OF SYMBOLS



magnetic tape



the highest note of the instrument (indefinite pitch.)



the highest harmonic overtone of the instrument (indefinite pitch).



the lowest note of the instrument (indefinite pitch).



a symbol indicating a raise with 3/4 of a tone applied to the level of that note.



white sound (quasi mormorando) beamed in agreement with the code of the International Phonetics Association :

S

SH

R

A

WA—WAH — sound effect produced on the cellos by maintaining the same distance of about 8 cm. between the thumb (on the fundamental sound) and the third finger (touching the harmonic overtone), into a rapid and steady glissando (ascendant-descendant), along the designated string.



within the given section, the rhythmic values need not be strictly observed.



quickest possible repetition of the indicated group.



the quickest possible repetition of the note.



“liscio” sound cluster.



“glissando-vibrato” sound cluster.



conventionally, this sign indicates a pause of a measure (irrespective whether there is a measure of 6, 8, or 12 quarter-notes).

## INDICAȚII PENTRU UTILIZAREA BENZII MAGNETICE COMPLEMENTARE

- Banda este structurată în două secțiuni : „A” și „B”.
- Secțiunea „A” (cca 6”) va fi utilizată la începutul primei părți „La Follia” și conține un sunet de vînt sintetizat electronic ; intensitatea și durata vor fi reglate în concert, în funcție de indicațiile dirijorului (durata totală de 6” a benzii este mai mare decît cea utilă).
- Secțiunea „B” este formată din două fragmente distincte ; în primul fragment (1’35”) orchestra se va sincroniza după reperele intervențiilor orgii înregistrate pe bandă ; în cel de al doilea fragment (cca. 8’55”), chiar dacă evoluțiile benzii și ale orchestrei sînt total independente, în final banda va fi filată în concert, după indicațiile dirijorului (durata totală a benzii de 8’55” este mai mare decît cea utilă). Pentru realizarea unei audiții optime, este de dorit ca operatorul de bandă să controleze sonorizarea direct din sala de concert.

## INSTRUCTIONS FOR THE USAGE OF THE COMPLEMENTARY MAGNETIC TAPE

- The tape is structured in two sections : “A” and “B”.
- The “A” section (abt 6”) is to be used at the beginning of the first part “La Follia” and comprises a wind sound electronically synthesized ; the intensity and the duration will be adjusted during the concert, according to the conductor’s directives (the total duration of 6” of the tape is longer than the necessary one).
- The “B” section consists of two separate fragments : in the first fragment (1’35”) the orchestra will be synchronized according to the guide marks of the organ intercessions, recorded on the tape ; in the second fragment (abt 8’55”) even if the tape’s and the orchestra’s evolution are totally independent, in the end the sound on the tape will be faded while the concert is in progress, consonant with the conductor’s indications (the total duration of the 8’55” tape is longer than the necessary one). In order to obtain a perfect audition, the tape operator should check the sound effects right from the concert hall.

Pentru Liana  
For Liana

# SINFONIA I

## UMBRE \* SHADOWS

ȘERBAN NICHIFOR

"... Și cînd ursuză luna în fulburi nori s-ascunde  
Și mut, văzduhul veșted tresaltă-n lung fior,  
Va răsări iar umbra cu chip înșelător,  
Cu ochi a căror taină tu n-ai știut pătrunde ..."

Mateiu Caragiale (1885 - 1936)  
"Grădinile amăgirii"

"... And when the moon morosely hides behind the murky clouds  
The withered silent air in lasting thrill quivers  
Anew will rise the shadow with features, so delusive,  
And with such secret eyes that you could never fathom ..."

Matthew Caragiale (1885 - 1936)  
"Gardens of delusion"

## I. LA FOLLIA

4

Lontano ( $\text{♩} = \sim 60$ )

START quasi Vento

II Synth. *d'al niente* *pppp* *lontano*

II T. tam *pppp* *possibile* *l.v.* *ppp* *l.v.*

III PHi *pppp* *possibile* *poco minaccioso*

V Gr.c. *d'al niente* *pppp* *possibile* *arco ad libitum*

4 Cb. soli *d'al niente* *pppp* *possibile, liscio*

I Synth. *d.* *ppp* *pp*

I Timp. *pppp* *l.v.*

II T. tam *pppp* *pp*

III PHi *pppp* *pp*

IV Eolif. *sempre pppp* *pp*

V Gr.c. *ppp* *pp*

A. 1 *sempre ppp pochissimo marcato*

A. 2 *sempre ppp pochissimo marcato*

Vle *div. a 2* *con sord.* *pppp* *con sord.* *pppp*

Vic. *div. a 2* *con sord. non vibr. molto sul tasto* *pppp*

4 Cb. soli *sempre ppp liscio*

12

Synth.

Con.  
1  
2  
3  
4

I Timp.

II T-fam

III Vibr.

IV Eolif.

V Gr.c.

Cel.

A. 1

A. 2

Vni I  
(div. a 4)

Vni II  
(div. a 4)

Vle

Vlc.

4 Ch. soli

con sord.  
d'ainiente  
con sord.

con motore sempre *pp*  $\leftrightarrow$  *p* quasi glissando

*ppp*  $\leftarrow$  *p*

*p*

*mp*

sempre *pp*

sempre *ppp* pochissimo marcato

Sol #

Sol #

*ppp*  $\leftarrow$  *ppp*  $\rightarrow$  *ppp*

*ppp*  $\leftarrow$  *ppp*

*ppp*  $\leftarrow$  *ppp*

con sord. non vibr. molto sul tasto

*pppp* liscio

*pppp* liscio non vibr. molto sul tasto

*pppp* liscio

con sord. non vibr. molto sul tasto

*pppp* liscio





21

Synth.

Fl. picc.

*ppp dolce*

*molto*

I Timp.

II T.-tam

*p*

*l.v.*

*mp*

*ppp*

*molto*

III Vibr.

*mp*

*pp*

IV Eolif.

*ppp*

*p*

*molto*

V Gr.c.

*ppp*

*p*

Cel.

A. 1

*Mib, Sib, Fa#*

A. 2

*molto*

Vni I

*mp*

*ppp*

*p liscio*

*p liscio*

*sub. pppp*

*molto*

Vni II

*sub. pppp*

*molto*

Vie

*sub. pppp*

*molto*

Vlc.

*sub. pppp*

*molto*

Tutti diva 2

*sub. pppp*

*molto*

## 25

5  
fff

30 poco rall. Tempo 1 (♩ ~ 60)

Synth *ppp* come cco

Fl picc *poco*

F 1 2 *ppp* *pp*

Ob 1 2 *ppp* *pp*

Cl 1 2 *pp* *ppp* *pp*

Cor 3 4 *ppp* *pp*

I Timp

II T-fam

III Vibr

V Camp

Ce.

A 1

A 2

Vni I *div* *un'is* *sempre* *pp* *fiscio* *ppp* *sul Re* *3 senza sord*

Vni II *ppp* *4 senza sord*

Vle

Vlc *ppp*

Cb (diva2) *ppp*

*ppp* *poco marcato*

34

P Synth

Cor  
1  
2  
3  
4

senza sord

I Tmp

II T tam

III Vibr

IV Ptti

Ce

A 1

A 2

Vni I  
(div a2)

Vni II  
(div a4)

V.e  
(div a2)

V.c

Cb

pp

mp

ppp

sf

secco f possibile

[illegible]

42 Quasi senza tempo  $\text{♩} \approx 40$ , come eco (sempre *ppp*  $\leftrightarrow$  *mp*)

o Synth *pp*

F. picc *ppp* *p* come dolcezza, come una ombra

Fl. 1 *pp* dolce e fluido

E. ingl. *ppp* *p* come dolcezza, come una ombra

Cl. 2 sempre *pp* dolce e fluido

Il T. tam *pppp* *mp* *pppp*

IV Pff *pppp* poco minaccioso

V Gr. *pppp* poco minaccioso

Cel. legato e leggero sempre

A. 1 *pp* legatissimo

A. 2 *pp* legatissimo

Vni. I poco sul pont. *ppp* poco sul pont. (sul Re) *gliss* *poco* *mp*

Vni. II (div. a2) *ppp* *gliss* *poco* *p* *gliss* *gliss* *poco*

Vle. poco sul tasto *ppp* *poco*

Vlc. poco sul tasto *ppp* *poco*

Cb. *ppp* *poco*



481

Synth

Perc

Fl 1

Fl 2

Clar 1

Clar 2

Bassoon

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Cello

Double Bass

*ppp* *legatissimo, come una ombra*

*pppp* *dolcissimo*

*pppp*

*pp*

*pppp* *quasi vibrato largo, poco glissando*

*ppp* *poco*



51

Synth

Fl 1

Fl 2

Cl. in G

Cl. 2

II T - tam

V. Gr c

Cel

A 1

A 2

Vnr I

Vnr II

V.e

Vlc

Cb

54

poco calando

Tempo Primo ( $\text{♩} \approx 60$ )

Synth

Fl

Ob

Cngl

C

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

57

Synth

Fl 1

Ob 1

1

2

Cl basso

Cor

1

2

3

4

(poco in rilievo)

II T-fam

III Vibr.

V Tr.

Pf

A 1

A 2

pp espress.

M-b, Dob, Reb

simile

Vn I

Vn II

Ve

V.c

Cb



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Synth, Fl (Flute), Ob (Oboe), Cing (Cymbal), Cl (Clarinet), Cbasso (Contrabassoon), Fg (Fagott/Bassoon), Cfg (Cello/Double Bass), Cor (Cor Anglais), Timp (Timpani), T-tam (Tamtam), Vib (Vibraphone), V Gr c (Vibraphone/Chimes), Pf (Piano), A 1 (Violin I), A 2 (Violin II), Vni (Viola), Vcl (Violoncello), Vlc (Violoncello), and C (Cello/Double Bass). The score is written in a standard musical notation with staves for each instrument. The music is in a key of D major (indicated by two sharps) and 4/4 time. The score includes various dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pppp* (pianissimo). There are also markings for *crescendo* and *ed accelerando*. The score is divided into measures by vertical bar lines, and the instruments are grouped into systems. The overall layout is professional and typical of a printed musical score.

67  $(\text{♩} \approx 144)$  Sub.Tempo I  $(\text{♩} \approx 60)$  un poco slargando

Synth *ff* drammatico

Fl picc *ff* appassionato

F 1 *ff* appassionato

2 *ff* appassionato

Ob 1 *ff* appassionato

2 *ff* appassionato

C ingl *ff* appassionato

C 1 *ff* appassionato

2 *ff* appassionato

Cl bass *ff* ben sostenuto

Fg 1 *ff* appassionato

2 *ff* ben sostenuto

Cfj *ff* ben sostenuto

Cor 1 *ff* ben sostenuto

2 *ff* ben sostenuto

3 *ff* ben sostenuto

4 *ff* ben sostenuto

Tr. 1 *ff* appassionato, in rilievo ma poco vibrato

2 *ff* appassionato, in rilievo ma poco vibrato

Tub 1 *ff* ben sostenuto

2 *ff* ben sostenuto

3 *ff* ben sostenuto

4 *ff* ben sostenuto

I Timp *pppp*

II T - tam *ff* ben sostenuto

III Vibr *ff*

IV Eolif *ff*

V Gr c *ff*

pf *ff* appassionato

A 1,2 *ff* appassionato

Vn I *ff* appassionato

II *ff* appassionato

Vle *ff* appassionato

Vc *ff* appassionato

Cb *ff* ben sostenuto

70

Synth

Fl picc

Fl 1 2

Ob 1 2

C ing.

Cl 1 2

Cl basso

Fg 1 2

Ctg

Cor 1 2 3 4

Tr 1

Trb 1 2

Tuba 3

I Timp

IV Eolif

PF

A 1, 2

Vni I II

Vle

Vlc

Cb

The musical score is arranged in systems. The first system (measures 70-73) includes parts for Synth, Fl picc, Fl 1 2, Ob 1 2, C ing., Cl 1 2, Cl basso, Fg 1 2, Ctg, Cor 1 2 3 4, Tr 1, Trb 1 2, Tuba 3, I Timp, IV Eolif, PF, A 1, 2, Vni I II, Vle, Vlc, and Cb. The woodwinds and strings play sustained notes, while the brass and percussion have more active parts. The piano (PF) has a solo section with sixteenth-note patterns and figured bass notation (Do 4, Mi 7, Fa 2). Dynamics include *fff*, *mf*, and *ff*. The second system (measures 74-77) continues the orchestral texture with similar instrumentation and dynamics.

73 STOP Agitato (♩ ~ 108)

Synth

F p cc

Fl 1/2

Ob 1/2

C ing

Cl 1/2

C. basso

Fg 1/2

C fg

Cor 1/2/3/4

Tr 1/2/3

Trb 1/2

Tuba 3

J Timp

Iv Eol f

Pf

A 1/2

Vni I

Vni II

Vcl

V.c

Cb

*ff* molto

*ff* possibile, quasi clacson

*ff* *legatissimo* *sempre* *ff* ma to appassionato *sempre* in rilievo

Do: Re: Mi: Fa: Sol: La: Si: ♯

*ff* (4 Cb soli)

*f* sostenuto (arco ad libitum)

sostenuto (arco ad libitum) sempre in rilievo



Fg 2 *mf* *sempre ritmico, quasi esercizio*  
 Cfg  
 Tr 2 *fff*  
 3 *fff*  
 1 *con sord. WA-WAH* *gliss* *simile*  
 Trb 2 *con sord. WA-WAH* *gliss* *simile*  
 3 *con sord. WA-WAH* *gliss* *simile*  
*mf* *sonoro, quasi vox humana, poco in rilievo*  
 IV Eolif *ff* *mp* *ff*  
 Pf.  
 Vni I  
 Vni II *fff*  
 Vle  
 Vlc  
 4 Cb

77

sempre *mf* ritmico, quasi esercizio

Fg 1  
 Fg 2  
 Cfg  
 Trb 2  
 Trb 3  
 Trb 1  
 Trb 2  
 Trb 3  
 III Ptt.  
 IV Eouf  
 Pf  
 Vni I  
 Vni II  
 Vle  
 Vlc  
 4 Cb

The musical score for page 77 is divided into two systems. The first system includes parts for Fg (Flute), Cfg (Clarinet), Trb (Trumpet), and Ptt. (Percussion). The second system includes parts for Eouf (Euphonium), Pf (Piano), Vni (Violin), Vle (Viola), Vlc (Violoncello), and 4 Cb (Double Bass). The score features various musical notations, including notes, rests, and dynamic markings. The tempo and mood are indicated by the instruction "sempre *mf* ritmico, quasi esercizio".

Fg 1 2  
 Cfg 2  
 Tr 2 3  
 Trb 1 2 3  
 III Ptt  
 IV Eo,if  
 V Trgl  
 Pf  
 Vni I  
 Vni II  
 Vla  
 Vc  
 4 Cb

Musical score for page 79, measures 1-2. The score includes parts for Flute (Fg), Clarinet (Cfg), Trumpet (Tr), Trombone (Trb), Percussion (III Ptt, IV Eo,if, V Trgl), Piano (Pf), Violini (Vni I, Vni II), Viola (Vla), Violoncello (Vc), and Double Bass (4 Cb). Measures 1 and 2 show various musical notations including notes, rests, and dynamic markings like *fff*, *pp*, *f*, *mf*, and *mp*.

81

Fig. 1 2

Clg.

Cor. 1 2 3 4

Tr. 1 2 3

Trb. 1 2 3

III Pli. f

IV Eol. f

V Trg. f

Pf. 2a 2a

Vn. II

Vcl. f

Cb. f

Clg. f

Cor. 1 2 3 4

Tuba

I Timp. mf sostenuto

II Mcos. PP

III Pli. f

IV Eol. f

V Trg. f

Pf. 2a 2a

Vn. II

Vcl. f

Cb. f

Performance instructions and dynamics include: *senza sord.*, *sempre mf*, *sostenuto*, *pp*, *mf*, *f*, *ppp*, *molto*, *non dim.*, *f sostenuto*, *gliss poco vibrato quasi portamento*, *sostenuto arco ad lib.*, *sostenuto quasi campane a*, *in rilievo*, *molto*.

The first system of the musical score for 'The Firebird Suite' by Igor Stravinsky. The score is written for a large orchestra and includes the following parts:

- I Timp**: Timpani
- II Meas**: Measures
- III Pttu**: Pttu
- IV Eo. f**: Eo. f
- V Trg.**: Trg.
- PI**: Piano

The score is in 5/8 time and features complex rhythmic patterns and dynamic markings. The first system shows the beginning of the piece, with the piano part (PI) playing a prominent role. The tempo is marked 'Allegro' and the key signature is one sharp (F#).

Violin I: *molto f dolce*

Violin II: *p*

Viola: *div.*, *sub f dolce*

Violoncello: *f dolce*

Contrabasso: *div.*, *f dolce*

Tempo: *non dim*

Dynamic: *p*

90

Cor 1 2

Tr 3

Trb. 2 3

Tuba

*dolce e liscio*

I T. mp

II Meas

III Ptti

IV Eolif.

V Trgl

*pp* *mf* *pp* *mp* *molto* *(niente)*

*f* *mp* *pp* *pp* *mf* *molto*

Pf

10 9 9 5 6

*2da*

Vni I

Vni II

Vle

Vlc

Cb (1-8)

*p* *f* *molto* *pp*

*poco sul ponticello* *molto* *(niente)*

*(div)* *poco a poco crescendo*

*f* *(niente)*

*p* *f* *(niente)*

*f* *(niente)*

92

Ob 2 *mp* come eco, quasi uccelli

Cl 1 *mp* come eco, quasi uccelli

Cl 2

Cor. 1-4 *a 4* (quasi mormorando) *mf* sonore

Tr. 1-3 *a 3* *mf* sonore

Trb. 1-3 *a 3* *mf* sonore

II Meas

III Ph

IV Eo f

Pf *fff* sonore quasi locata

Vn I *fff*

Vn II

Cb (1-8) *pp* *mf* (inerte)

Ob 1

Ob 2

Cl 1

Cl 2

Cor 1-4 *poco a poco crescendo*

Tr. 1-3

Trb. 1-3

Pf

Cb (1-8) *div. a 3* *pp* *molto mf* (inerte)

96

F 1 2

Ch 1 2 3

C 1 2 3

Cor 1-4

Tr 1-3

Trb 1-3

Pf

Cb [1-8] *div a 5* *pp* *mo to* *f* *mo to* *riente* *div a 6* *pp* *mo to*

Fl picc

Fl 1 2

Ob 2 2

C ingl

Cl 1 2 3

Cor 1-4

Tr 1-3

Trb 1-3

Pf

Cb [1-8] *ff* *(mento)* *div a 8* *pp* *mol to*



100

*molto crescendo*

Fl picc

1

F

2

1

Ob

2

C ingl

1

Cl

2

3

*ff*

*molto crescendo*

Cor 1 4

Tr 1 3

Trb 1 4

*molto*

*ff possibile*

II 2 Mcas

III 2 Mcas

*pp*

*molto*

Pf

*sf*

*sf*

*sf sf*

*sf*

*sf*

..(Ped.)

*glissando sempre*

*ff possibile, ben sostenuto*

Grandioso (♩ = ~108)

102 *fff* quasi vento

Fl. picc. *fff*

1 *fff*

2 *fff*

Ob. 1 *fff*

2 *fff*

C. ingl. 1 *fff*

2 *fff*

3 *fff*

Cor 1 *sempre fff possibile, molto sostenuto, in rilievo*

2 *podiglianti in aria*

3 *sempre fff possibile, molto sostenuto, in rilievo*

4 *sempre fff possibile, molto sostenuto, in rilievo*

Tr. 1 *sempre fff possibile, molto sostenuto, in rilievo*

2 *sempre fff possibile, molto sostenuto, in rilievo*

3 *sempre fff possibile, molto sostenuto, in rilievo*

Trb. 1 *sempre fff possibile, molto sostenuto, in rilievo*

2 *sempre fff possibile, molto sostenuto, in rilievo*

3 *sempre fff possibile, molto sostenuto, in rilievo*

II & III 4 Mcas *ff*

IV Eolif *ff*

pf *fff* bri. ante

vni I 1-16

vni II (1-14)

vle (1-12)

vlc (1-10)

sub *fff* molto drammatico  
glissando, poca vibrato, quasi portamento

Cb. (1-8)

*fff*

[illegible]

107

Sub.Tempo I ( $\text{♩} \sim 60$ )

bacchi di metallo

sempre **pp** semplice e ritmico

II Crot

2 Vni I  
soli

(arco ad lib)

lontano e dolce

**pppp**

poco

4 Vni II  
soli

lontano e dolce

**pppp**

poco

4 Vle  
sole

lontano e dolce

**pppp**

poco

2 Vlc  
soli

lontano e dolce

**pppp**

poco



II Crot

2 Vni I  
soli**mp**

(niente)

4 Vni II  
soli**mp**

(niente)

4 Vle  
sole**mp**

(niente)

2 Vlc  
soli**mp**

(niente)

attacca subito

rallentando

poco

a

poco

 $\text{♩} \sim 60$ 

[~7'30"]

# II

## GRĂDINILE AMĂGIRII

## GARDENS OF DELUSION

4

Rubato, quasi Cadenza (♩ ~ 40-60)

So a,

*pp* fluido

*sempre pp* semplice

*pp*

*p*

poco precipitando

*mp dolce*

*mf*

*p*

agitato, poco a poco accelerando

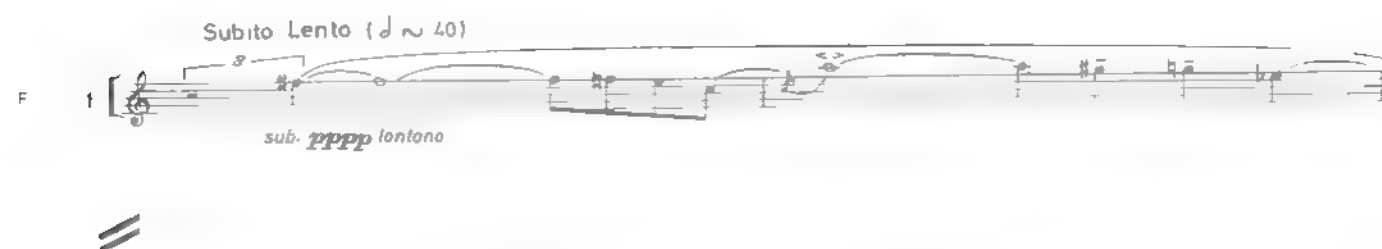
*mf*

F 1 

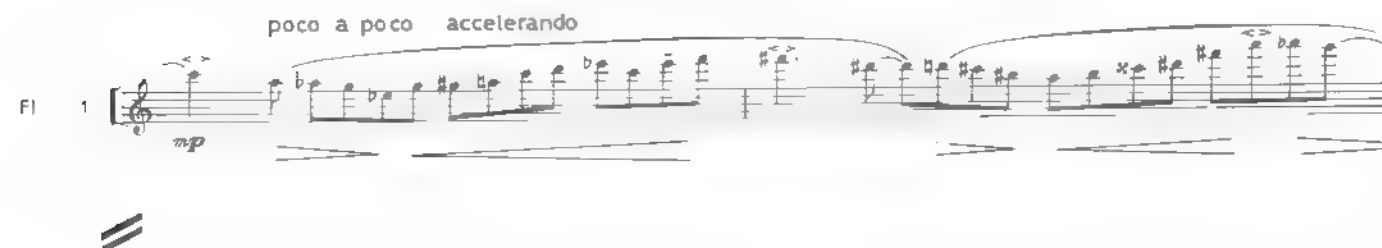
II Crof. 

F 1 


II Crof. 

F 1 

Fl. 1 

Fl. 1 

Fl. 1 

F 1 

29 Grazioso e cantabile (♩. ~ 72)

**F1 pizz** *mf* *gaio, in rilievo*

**F1 1**

**Ob 1** *mp* *gaio*

**Ob 2** *mp* *gaio*

**Cl 1** *mp* *gaio*

**Cl 2** *mp* *sostenuto*

**Cl basso** *mp* *sostenuto*

**C fg** *mp* *sostenuto*

**Tr 1** *con sord* *mp* *gaio*

**II Campi** *mf*

**Cel** *sempre mf* *gaio*

**A. 1** *mp* *La b*

**A. 2** *mp* *La b*

**Vni I** *gettato* *mp* *gaio*

**Vni II** *div. y* *mp* *gaio* *su Re*

**Vle** *mp* *poco su. pont.*

**Vlc** *div.* *mp* *poco sul pont.*

**Cb** *mp*

(non tremolo) *mp*

This is a page from a musical score, likely for a symphony. The page is numbered 31 in the top left corner. The score is written for a large ensemble of instruments, including:

- Flutes (Fl. picc. and Fl. 1, 2):** The first flute part (Fl. 1) has a dynamic marking of *mp* and a performance instruction *gaio*. The second flute part (Fl. 2) has a dynamic marking of *mp* and a performance instruction *sostenuto*.
- Oboes (Ob. 1, 2):** The first oboe part (Ob. 1) has a dynamic marking of *mp* and a performance instruction *gaio*. The second oboe part (Ob. 2) has a dynamic marking of *mp* and a performance instruction *sostenuto*.
- Clarinets (Cl. 1, 2):** The first clarinet part (Cl. 1) has a dynamic marking of *mp* and a performance instruction *gaio*. The second clarinet part (Cl. 2) has a dynamic marking of *mp* and a performance instruction *sostenuto*.
- Bassoon (Cb. basso):** The bassoon part has a dynamic marking of *mp* and a performance instruction *sostenuto*.
- Trumpets (Tr. 1, 2):** The first trumpet part (Tr. 1) has a dynamic marking of *mp* and a performance instruction *gaio*. The second trumpet part (Tr. 2) has a dynamic marking of *mp* and a performance instruction *sostenuto*.
- Trombones (Trb. 1, 2, 3):** The first trombone part (Trb. 1) has a dynamic marking of *mp* and a performance instruction *gaio*. The second and third trombone parts (Trb. 2, 3) have a dynamic marking of *mp* and a performance instruction *sostenuto*.
- Horns (H. Camp. 1, 2):** The first horn part (H. Camp. 1) has a dynamic marking of *mp* and a performance instruction *gaio*. The second horn part (H. Camp. 2) has a dynamic marking of *mp* and a performance instruction *sostenuto*.
- Violins (Vn. I, II):** The first violin part (Vn. I) has a dynamic marking of *mp* and a performance instruction *gaio*. The second violin part (Vn. II) has a dynamic marking of *mp* and a performance instruction *sostenuto*.
- Cellos (Vcl. I, II):** The first cello part (Vcl. I) has a dynamic marking of *mp* and a performance instruction *gaio*. The second cello part (Vcl. II) has a dynamic marking of *mp* and a performance instruction *sostenuto*.

The score includes various musical notations, including notes, rests, and dynamic markings. The page is numbered 31 in the top left corner.



Fl. 2

Ob. 2

C. ingl.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

Cfg.

Cor. 2

Cor. 3

Tr. 2

II Campi.

Cel.

A. 1

A. 2

Vni. I

Vni. II

Vle.

Vlc. (div. a2)

Cb.

*Solo*

*mf giocoso*

*mp sostenuto*

*mp*

*mf giocoso*

*mp*

*mp sostenuto*

*mf giocoso*

*Lab*

*Lab*

*mf giocoso*

*mf giocoso*

*poco cresc.*

*non tremol.*

*(non tremolo)*

*mp*

35 *poco* *a* *poco* *crescendo* *simile*

F 2

Ob 2

Cing

C 1

C 2

Cf basso

Fg 1

Fg 2

Cfg

Cor 2

Cor 3

Tr 2

Camp.

Ce

A 1

A 2

Vni 1

Vni 2

Vie

Vlc

Cb



## 39

\* sostenuto (non tremolo)

47

Fl picc

Fl 1

Fl 2

Ob 1

Ob 2

C ingl

C 1

C 2

Cl basso

Fg 1

Fg 2

Clg

Cor 1

Cor 2

Cor 3

Tr 1

Tr 2

Tr 3

Trb 1

Trb 2

Trb 3

Il Compila

Cel

A 1

A 2

Vn I

Vn II

Ve

Vc

Cb

[illegible]

F 1 *p molto espress*

III vibr

Cel

A 1 *sempre pp sonoro*

A 2 *sempre pp sonoro*

vn I

vn II

v.e

Vlc

Cb *2 Cl. sor*

*p dolce*

*sempre p dolce*

*IV*

*V*

*S*

*S*

Fl 1

III Vibr

Cel

A 1

A 2

Vn I

Vn II

v.e

Vlc

Cb *(2 Cl. soli)*

*p dolce*

*sempre p dolce*

*IV*

*V*

*S*

*S*

(sempre su La)

49

Fl. 1

III Vibr.

V. Camp

*pp dolce*

Cel.

A. 1

A. 2

*1 Solo*

Vni I

Vni II

*1 Vno solo*

Vle

*(1 Vlc solo)*

Vlc

Cb



51

Fl 1

III Vibr

V Camp.

*pp dolce*

Cel

A 1

A 2

5

(1 Solo)

Vn I

Vn II

Vie

Vtc

2 Cb soli

48

(sempre sulla)

F 1

III Vibr

IV Uccelli

V Camp

Ce

A. 1

A. 2

Vnr I

Vnr II

Vle

Vlc

Cb

quasi uccelli molto

pp dolce

p dolce

ppp

250

1 v a solo  
[1 vic solo]

(2 Cb solo)

(sempre sul La)

tacet

[illegible]

Fl 1 2 *simile* *quasi uccelli*

Fl 1 2

Cl basso

Fg 2

Cfg

Cor 1 2 3 4

Trb 1 2 *pp legatissimo*

II T-tam

IV Uccelli

Ce.

A 1 *sempre pp scorrevole* *Pe-Laf*

A 2 (Do#)

Vni I

Vni II

Vie

Vic

Cb

Full orchestral score page 59, featuring multiple staves for woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *pp*, *p*, *f*, *ppp*, and *molto espress*. Performance instructions include *dolce quasi ucelli*, *poco in riev*, *pp dolce*, *ppp*, *molto espress*, *Lat Fas*, *Solo LAP SQ*, and *Su 2*. The score is divided into measures, with a large bracket indicating a section spanning measures 1 through 7.

Instrument parts visible include:

- F, pcc
- Fl
- Ob
- C ingl
- Cl
- Cl basso
- Fg
- Cfg
- Cor
- Trb
- I Corno di flauto
- II T-tam
- IV Uccelli
- Ce
- A 1
- A 2
- Tutti
- Vn I
- Vn II
- Ve
- Vlc
- Cb

62 **4** poco a poco precipitando **3** **2**

Fl p cc

Fl

Ob

Cl

Cl basso

Fg

Trb

Cor

Tbn

I Capodi

II T-tam

IV Uccelli

Ce

A 1

A 2

Vn I

Vn II

Vla

Vcl

Cb

ppp sonoro

ppp sonoro

poco in rilievo

p poco in rilievo

do ce quos uccelli

Sol, Sib

PaB, Sib

65 2

3

Subito Animato (♩ = ~ 116)

Fl piccolo 1

Fl 2

Ob

C ing.

Cl 1

Cl 2

Cl basso

Fg 1

Fg 2

Clg

Cor 1

Cor 2

Cor 3

Cor 4

Trb 1

Trb 2

I Trg ac m

II T-lam

IV Uccelli

V Gr c

Ce

A 1

A 2

Vni I

Vni II

Vle

Vlc

Cb 1 & 4

Tutti div

non gliss.

sempre *pppp* lontano poco minaccioso

sempre *pppp*

Do! Re!

sub *pppp* ritmo poco sonoro

div. puz.

sempre *pppp* possibile poco gliss.

sempre *pp*

poco gliss.

sempre *pp*

poco gliss.

sempre *pp*

poco gliss.

sempre *pp*

NON Tremolo

scro

sempre *pp*

non tremolo

sempre *pp*

[illegible]



71<sup>1</sup>

Fl pcc

1

Fl

2

C ing.

I Trgl

V Gr c

A 1

A 2

Fl 1

Fl 2

Vle

Vlc

Cb

74

Fl picc

1

Fl

2

Cngl

I Trgl

V Gr c

A 1

A. 2

Vni I

Vni II

Vle

Vlc

Cb

77

Fl. prcc.

1

Fl.

2

C. ingl.

I Trg.

V. Gr c.

A 1

A 2

Vni I

Vni II

V.c.

Vlc.

Cb.

*poco gliss*

80

Fl picc

Fl

C. ingl.

I Trgl

V Gr c

A 1

A 2

Vni I

Vni II

Vle

Vlc

Cb

This musical score page contains measures 80, 81, and 82. The instrumentation includes Piccolo Flute (Fl picc), Flute (Fl), Cor Anglais (C. ingl.), Triangle (I Trgl), Gong (V Gr c), Violins (A 1, A 2), Violas (Vni I, Vni II), Violoncello (Vlc), and Double Bass (Cb). Measure 80 features a piccolo flute melody with a wavy line above it, while the flute and cor anglais play sustained notes. The strings play a rhythmic pattern of eighth notes. Measure 81 shows the flute and cor anglais continuing their melodic lines, with the strings providing a steady accompaniment. Measure 82 concludes the sequence with similar melodic and rhythmic elements. The score is written in a standard musical notation with various clefs and time signatures.

83

Fl picc

Fl. 1

Fl. 2

C. ingl

I Trgl.

V Gr.c

A. 1

A. 2

ppp

This system of the musical score covers measures 83 to 85. It includes staves for Piccolo Flute, Flute 1, Flute 2, Cor Anglais, I Trombone, and Violoncello. The woodwinds have melodic lines with various articulations and dynamics. The strings are playing a rhythmic pattern in the lower register. A 'ppp' (pianissimo) marking is present in measure 85.

Vni I

Vni II

Vle

Vlc.

Cb

poco gliss.

poco gliss.

poco gliss.

poco gliss.

poco gliss.

This system of the musical score covers measures 83 to 85 for the string section, including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings are playing a sustained, glissando-like texture, with the instruction 'poco gliss.' (poco glissando) written above the staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso.



1

Fl 1

2

Ob 1

Fg 1

I Timp

II Camp. II

*pp possibile, poco marcato*

Cel.

A 1

*poco*

Vni I

*pp*

*simile arco*

*pizz*

Vni II

*pizz*

*p dolce poco marcato*

*arco*

Vie

Vlc

*poco gliss*

*poco*

Cb

92

Fl 1

Fl 2

Fg 1

Cfg

sempre **ppp** liscio

I T mp

II Campit.

V Gac

sempre **ppp** lantano poco minaccioso

Cel

A 1

Vnr I

Vnr II

Vle

Vlc

Cb

arco ad lib

arco

**pp**

**p dolce, poco marcato**

**pp**

**p dolce, poco marcato**

poco gliss

poco

sempre **ppp** liscio



1  
Fl

2  
poco eco

Ob 1

Fg 1

Cfg

I Timp

II Campl.

V Gr.c.

Cel

A 1  
poco eco

Vni I  
pizz

Vni II  
p dolce, poco marcato arco

Vle

Vlc  
poco eco

Cb

Sul Sol

Sul Do

poco gisa

Fl picc. 1

Fl 1

Fl 2

Ob 1

Fg. 1

Cfg

I Timp

II Campli

Cel

A 1

Vni I

Vni II

Vie

Vlc

Cb

*p dolce ssimò*

*arco*

*pp*

*p z7*

*p dolce poco marcato*

*arco*

*(sul Sol)*

*(sul Re)*

Fl picc 1

Fl 2

Ob 1

Fg 1

Cfg

sempre **pppp** liscio

I Timp

II Campli

V. ur c

sempre **ppp** lontano

Ce

A 1

Vni I (pizz)

arco **pp**

Vni II **p** dolce, poco marcato

pizz **pp**

**p** dolce, poco marcato

V.e

(sul La)

Vlc.

Cb arco ad lib

sempre **pp** liscio

Fl picc

1

Fl

2

Ob 1

Fg 1

Efg

sempre *pp* liscio

Cor

1

2

3

4

*pp* lontano

I Timp

II Campit

V Gr e.

sempre *ppp* lontano

Ce

A 1

vn I

pizz

*p* dolce poco marcato

arco

*pp*

vn II

arco

*pp*

pizz

*p* dolce poco marcato

vle

arco

*pp*

vcl

arco ad lib

sempre *pp* liscio

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Flute piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Contrabass (Cfb.), Cor (Horn), Trumpet (I Trp.), Trombone (II Camp. II), Violin (V. Gr. c.), Cello (Cel.), and Bass (A.). The score is written in a standard musical notation with treble and bass clefs. Dynamics such as *ppp* (pianissimo), *pp* (pianissimo), and *p* (piano) are indicated. Tempo markings like *molto* are also present. The page is numbered 1 in the top left corner.

## Subito Brillante

116

2 96

Fl. picc.

Fl. 1

2

Ob. 1

2

Engl.

Cl. 1

2

Cl. basso

Fg. 1

2

Cfg.

Cor. 1

2

3

4

Tr. 1

2

3

Trb. 1

2

3

Tuba

I Timp.

II Camp.

III T-tam.

IV Eolif.

v. Camp.

Cel. ampl. ficata

I Vn.

II Vn.

Vle.

Vcl.

Cb.

*molto*

*ff*

*f*

*p*

*cresc.*

*dim.*

*sostenuto*

*cantabile*

*dolce, ma sonoro*

*sempre ff dolce*

*(sempre do.)*

*div.*

*(non tremolo)*

*sostenuto*

Fl pcc.

Fl 1 2

Ob. 1 2

C. ingl.

Cl 1 2

Cl basso

Fg. 1 2

Cfg.

Cor. 1 2 3 4

Tr. 1 2 3

Trb. 1 2 3

Tuba

I Timp.

II Campl

III T-fam

IV Eolif

V Camp.

Cel (ampif)

Vni I II

Vle

Vlc

Ch.



Fi picc. 1 2

Fl 1 2

Ob 1 2

E. ingl 1 2

Cl. 1 2

Cl basso 1 2

Fg. 1 2

C fg 1 2

Cor 1 2 3 4

Tr 1 2 3

Trb 1 2 3

Tuba

I Timp

II Campi

III T.-tam

IV Eolif

V Camp

Cel (amplif)

Vni I II

Vie

Vlc

Cb.

(poco in rilievo)

123

Fl picc

F 1 2

Oc 1 2

ng

C 1 2

C, basso

Fg 1 2

Cfg

1 2

3 4

1 2

3

1 2

3

I Temp

II Campli

III T-tam

V Eolif

V Camp

Ce amp (f)

6 12 12

I

II

Vie

Vlc

Cb

Fl picc

F1

1

2a

2

C ing

Cl 1

2

Cl basso

Fg 1

2

Ctg

1

2

Cor

3

4

1

Tr

2

3

1

2

Trb

3

I Timp

II Campi

III T-tom

IV Eo rf

V Comp

Ce  
amp f

12 12 6 12 6 12

I

vn

II

vle

vle

1 div 21

C

127

Fl

Ob

Cl

Bsn

Tr

Tbn

Tuba

Timp

Camp

T-tri

Gong

Eup

Vln

Vla

Vlc

Cb

This musical score page, numbered 129, is arranged in two systems. The first system includes the Piccolo Flute (Fl picc), Flute 1 and 2 (Fl 1, 2), Oboe 1 and 2 (Ob 1, 2), English Horn (C ingl), Clarinet 1 and 2 (Cl 1, 2), Bassoon (Cl basso), Flute 1 and 2 (fg 1, 2), Contrabassoon (C fg), Cor 1 and 2, Cor 3 and 4, Trumpet 1 and 2, Trumpet 3, Trombone 1 and 2, and Tuba. The second system includes Timpani I (I Timp), Cymbals II (II Campli), Gong III (III Gr.c), Snare Drum IV (IV Eolif), Cymbals V (V Camp.), and a pair of Cymbals (Cel. (amplif)). The bottom system features Violin I (Vnr I), Violin II (Vnr II), Viola (Vle), Violoncello (Vlc), and Double Bass (Cb). The score is written in a key with one sharp (F#) and a 2/2 time signature. It features a variety of musical notations, including whole, half, quarter, and eighth notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The percussion section includes complex rhythmic patterns with accents and slurs. The woodwind and brass sections have long, sustained notes with some melodic movement. The string section provides a harmonic foundation with sustained notes and some rhythmic patterns.



Fl piccolo

Fl 1

I Capo di flauto

II Crot

III Vibr

IV T-tam

A 1

Vie

Vic.

4 Cb

*sempre pppp liscio*

*gliss*

*pp*

*poco*

*su pont. (sul La)*

*pp*

4

Poco a poco calando

Fl piccolo

Fl 1

I Capo di flauto

II Crot

III Vibr.

IV T-tam

A 1

Vie

Vic.

4 Cb

*pp*

*ppp*

*eco*

*su pont. (sul La)*

*pp*

Perc: *ppcc*  
 Fl 1  
 Cing  
 II Croc  
 III vibr *pendentes*  
 IV T-lam *pppp eco*  
 A. 1 *leggerissima* (niente)  
 Vn I  
 Vn II  
 Vc  
 Cb  
 F 1  
 Cingl  
 Fg 1  
 Fg 2  
 Cor 1  
 Cor 2  
 Cor 3  
 Cor 4  
 Iv Eolif  
 Vni I  
 Vni II  
 Vie  
 Vic  
 Cb

*pppp possibile*  
*pppp possibile*  
*pppp eco*  
*pppp lontano*  
*pppp possibile, lontano e dolce*  
*pppp possibile, lontano e dolce*  
*pppp possibile, lontano e dolce, poco in rilievo*  
*pppp possibile*  
*pppp possibile*  
*p dolce*  
*p lontano, poco in rilievo*  
*pp lontano*  
*con sord*  
*con sord 3*  
*pp lontano e legatissimo*  
*sempre pppp possibile, tiscro*  
*(non trem.)*  
*p (arco ad lib)*  
*p tiscro*

Do $\sharp$ , Re $\sharp$ , Mi $\sharp$ , Fa $\sharp$ , La $\sharp$

3





151 *rallentando* *muta in Fl 3* **Tempo 1** (♩ = ~ 40-80)

Fl piccolo *non decrescendo*

Fl 1 *non decrescendo*

Fl 2 *ppp sostenuto* *non decrescendo*

Cl. 1 *pppp legatissimo e dolce*

Cl. 2 *pppp legatissimo e dolce*

Cl. basso *pppp legatissimo e dolce*

Cl. 1

Cl. 2

Cl. basso

4 Vc. *pppp lontanissimo*

Cl. 1

Cl. 2

Cl. basso

4 Vlc. *pppp*

(sempre legatissimo)

C 1

C 2

C basso

Fg 1 *pppp*

v. Gr c *sempre pppp lontanissimo*

4 vlc. *poco gliss.* *pppp*

4 Cb. *pppp lontanissimo*

1  
Cl

2  
Cl

Cl basso

Fg 1

V Gr.c.

4 Vlc

4 Cb

*più*

*p*

*mp*

1  
Cl

2  
Cl

Cl basso

Fg 1

V Gr.c.

4 Vlc

4 Cb

*meno*

*f appassionata*

*sempre pppp*

*pppp*

*molto*

*pppp*

*molto*

*pppp*

*molto*

1  
Cl

2  
Cl

Cl basso

Fg 1

V Gr.c.

4 Vlc

4 Cb.

*ff*

*ff*

*ff*

*poco a poco*

*poco a poco*

*poco a poco*

## 167

## Quasi una marcia lontano

The musical score for 'L'Espresso' by Luciano Berio is presented in a multi-staff format. The instruments and parts are labeled on the left: Cl (Clarinet), Cl basso (Bass Clarinet), Fg 1 (Flute 1), I Tmp (Timpani), V Grc (Violoncello/Groppo), 4 VIC (Violins), and 4 Cb (Cellos). The score is divided into two measures. The first measure includes dynamic markings such as *pp* (pianissimo) and *pppp* (pianississimo), along with performance instructions like *molto* and *pzz* (pizzicato). The second measure continues the musical development with similar dynamics. The notation includes various musical symbols such as notes, rests, and articulation marks.

1  
 Cl  
 2  
 Cl basso  
 Fg 1  
 I T mp  
 V Gr.c.  
 4 Vlc  
 4 Cb.

Musical score for "The Rose Tree" (Act II, Scene 1). The score is for a full orchestra and includes parts for Clarinet 1 (Cl), Clarinet 2 (Cl), Clarinet Bassoon (Cl basso), Flute 1 (Fg 1), Horn 1 (I T mp), Violoncello (V Gr.c.), Violins (4 Vlc), and Cellos (4 Cb.). The music is in 2/4 time and features a prominent melody in the Clarinet 1 part, which is marked "Solo" and "p". The Flute 1 part also has a melodic line. The Horn 1 part plays a rhythmic pattern. The Violoncello part has a melodic line. The Violins and Cellos provide harmonic support.

Quasi Cadenza, poco rubato ( $\text{♩} = \sim 66$ )

Cl Basso *fluido e misterioso*

I Timp

V Grc

4 Vlc

4 Cb

173

Cl basso

I Timp

V Gr.c.

4 Vlc.

4 Cb.

Cl basso

I Timp

V Gr.c.

4 Vlc.

4 Cb.

Subito Giusto (♩ = ~ 66)

Cl basso

I Timp

V Gr.c.

4 Vlc.

4 Cb.

*mp dolce e sostenuto*

[illegible]

L'istesso tempo (♩ = 66) sempre legatissimo

Ob 1

Ob 2

Cor Angl

*ppp lontano*

I Timp

II T-tam

*ppp*

A 1

A 2

Vla

Cb

183 poco a poco crescendo ed accelerando

Ob 1

Ob 2

C ingl

I Tmp

II T-tam

A 1

A 2

V c

Cb

(respirare ad lib.)

Ob 1

Ob 2

C ingl

I Tmp

II T-tam

A 1

A 2

Vlc

Cb

legatissimo (respirare ad lib.)

legatissimo (respirare ad lib.)

legatissimo

187

*sempre legatissimo. (respirare ad lib.)*

Fl 1

Fl 2

Fl 3

Ob. 1

Ob. 2

C ing.

I Tmp

II T-tam

A 1

A 2

Vic

Cb

*pp leggiera*

*pp*

Fl 1

Fl 2

Fl 3

Ob. 1

Ob. 2

C ing.

I Tmp

II T-tam

A 1

A 2

Vic

Cb

*arco v*



1  
Fl. 2  
3  
Ob. 1  
2  
Cingl  
I Timp  
III T-tam  
A. 1  
A. 2  
Vlc  
Cb

1  
Fl. 2  
3  
Ob. 1  
2  
Cingl  
Cl. 1  
2  
3  
II T-tam  
A. 1  
A. 2  
Vlc  
Cb

This musical score page contains measures 195 through 200. The instrumentation includes Flutes (Fl), Oboes (Ob.), Cor Anglais (Cingl), Clarinets (C), Bassoon (Cb), Violins (Vic), and Percussion (A, II T, I Timp, II T-tom). The score is divided into two systems. The first system covers measures 195-199, and the second system covers measures 200-204. The music is characterized by rapid sixteenth-note passages in the woodwinds and strings, with various articulations such as *pizz* (pizzicato) and *arco V* (arco violino). The percussion parts include snare drum and tom-tom patterns. The tempo and performance instructions at the top of the page are *(sempre legatissimo, respirare ad lib)*.

195 *(sempre legatissimo, respirare ad lib)*

Fl 1, 2, 3  
Ob. 1, 2  
Cingl  
C 1, 2, 3  
Cb  
Vic  
A 1, 2  
II T-tom  
I Timp  
II T-tom  
A 1, 2  
Vic  
Cb

*pizz*  
*arco V*  
*pizz*

1

Fl 2

3

Ob 1

2

C ingl

1

Cl 2

3

1

Fg 2

3

*mp dolce, (sempre legatissimo, respirare ad lib.)*

I Timp

II T-tam

A 1

A. 2

Vic

*arco y*

*(pp)*

*pizz*

Cb

201 *(sempre legatissimo, respirare ad lib)*

1  
Fl 2  
3  
Ob.  
C ingl  
1  
Cl 2  
3  
1  
Fg 2  
3  
I Tmp  
II T.-tom

A 1  
A 2

Vic  
Cb  
arco v  
pizz  
arco  
pp

1

Fl 2

3

Ob 1

2

Cing.

1

Cl 2

3

1

Fg. 2

3

*mf* sordamente

1

Tr. 2

3

*mf* sordamente, sempre ben marcato

*mf* sordamente, sempre ben marcato

*mf* sordamente, sempre ben marcato

*mf* sordamente, sempre ben marcato

I Timp

II T-tam

A 1

A. 2

Vlc.

pizz

Cb

arco

*v*

1

Fl. 2

3

Ob. 1

2

C. ingl. 1

2

3

Cl. 1

2

3

Fg. 1

2

3

Tr. 1

2

3

Trb. 1

2

3

I Timp

II T-tom

A. 1

A. 2

Vic

Cb.

*mf sordamente, sempre ben marcato*

*mf sordamente, sempre ben marcato*

*mf sordamente, sempre ben marcato*

*arco*

*pizz*

*pizz*

1

F1 2

3

Ob 1

2

C ingl

1

Cl 2

3

1

Fg 2

3

1

Tr 2

3

1

Trb 2

3

I Timp

II T-tam

A 1

A 2

Vlc arco v pizz.

Cb arco v pizz. arco v





This musical score page, numbered 211, contains the following parts and staves:

- Fl** (Flute): 3 staves (1, 2, 3)
- Ob** (Oboe): 2 staves (1, 2)
- C. angl** (English Horn): 1 staff
- C** (Clarinet): 3 staves (1, 2, 3)
- Fg** (Fagotto/Bassoon): 3 staves (1, 2, 3)
- Tr** (Trumpet): 3 staves (1, 2, 3)
- Trb** (Trumpet/Bass): 3 staves (1, 2, 3)
- I Timp** (Timpani I): 1 staff
- II T-tam** (Timpani II): 1 staff
- Pf** (Piano): 2 staves
- A** (Acoustic Bass): 2 staves (1, 2)
- Vlc** (Violoncello): 1 staff
- Cb** (Contrabasso): 1 staff

The score is written for a full orchestra and includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *legatissimo*. The page number 96 is located at the bottom left corner.

213 *legatissimo*

o. ~ 144

Non legato

sempre crescendo ed accelerando →

1

2

3

Ob

1

2

C ingl

1

2

3

Cl

1

2

3

Fg

1

2

3

Tr

1

2

3

Trb

1

2

3

I Timp

II T-tam

Pf

A 1

A 2

Vic.

Cb

*ff* *trionfante*

*molto*

*ff* *trionfante*

*l.v.*

*(div)*

This page of a musical score, numbered 215, contains staves for various instruments. The woodwind section includes three Flutes (Fl 1, 2, 3), two Oboes (Ob 1, 2), one Cor Anglais (C ingl), three Clarinets (Cl 1, 2, 3), three Fagots (Fg 1, 2, 3), three Trumpets (Tr 1, 2, 3), and three Trombones (Trb 1, 2, 3). The percussion section includes Timpani (Timp), a pair of Cymbals (Pf), and two Anvil parts (A 1, A 2). The string section includes Violins (Vic) and Cellos (Cb). The score is written in a key with one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *sf* (sforzando) and *f* (forte) are present throughout. The bottom of the page is marked with the number 98.

This page of a musical score, numbered 217, contains 18 staves of music. The instruments are arranged as follows:

- Flutes (F):** 2 staves (1 and 2).
- Oboes (Ob):** 2 staves (1 and 2).
- Clarinets (C):** 3 staves (1, 2, and 3).
- Bassoons (Bg):** 3 staves (1, 2, and 3).
- Trumpets (Tr):** 3 staves (1, 2, and 3).
- Trombones (Tb):** 3 staves (1, 2, and 3).
- Timpani (Timp):** 1 staff.
- Piano (Pf):** 1 staff.
- Acoustic Bass (A):** 2 staves (1 and 2).
- Violoncello (Vlc.):** 1 staff.
- Double Bass (Cb):** 1 staff.

The score is written in a common time signature (C) and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *sf* (sforzando) and *sfz* (sforzando). The music is organized into measures, with some measures containing multiple notes and rests. The overall style is that of a classical orchestral score.

1  
2  
3

F

1  
2  
3

Ob.

1  
2  
3

C. ingl.

1  
2  
3

Cl.

1  
2  
3

Fg

1  
2  
3

Cor

1  
2  
3  
4

Tr.

1  
2  
3

Trb.

1  
2  
3

Tubo

I Timp.

III Ptt.

Pf.

A 1

A 2

Vni.

1  
II

Vie.

Vlc.

(d.v.)

Cb.

100

muta in Fl. picc.

muta in Cfg.

Pediglion in ara

*fff* impetuoso

*fff* ben sostenuto

*fff* impetuoso

*fff* impetuoso



225

Cl 1

Fg 1

Cor 1 2 3 4

Trb 1 2 3

II Compil

Vn I

Vn II

ve

vle

Cb

Fr 1

Ob 1

C ingl

C. 1

Fg 1

Cor 1 2 3 4

Trb 1 2 3

II Compil

III Vibr

Vn I

Vn II

vle

vle

Cb

*poco a poco crescendo ed incalzando.*

*poco a poco crescendo*

*(con motore)*

*sempre i v*

*leggero*

*poco a poco crescendo*

*un s*

*(non tremolo)*

*un s*

*(non tremolo)*

*un s*

*un s*

*non trem.*

*un s*

*v*

Fl picc

F 1

Ob 1

C ingl

Cor

1 2

3 4

Trb

1 2

3 Tuba

ed *incaizando*

III Vibr

Vn. I

Vn. II

Vle

Vlc

Cb

*div*



231

Fl piccolo

Fl 1

Ob 1

Cngl

Cl 1

Cl 2

Cor

Tr

Trb

Tuba

III Vibr

Vni

Vii

Vie

Vlc

Cb

104

F. picc  
 1  
 Fl.  
 2  
 Ob.  
 1  
 2  
 C. ingl.  
 1  
 Cl.  
 2  
 3  
 Fg.  
 1  
 2  
 Cfg.  
 1  
 2  
 3  
 Cor.  
 1  
 2  
 3  
 4  
 Tr.  
 1  
 2  
 3  
 Trb.  
 1  
 2  
 3  
 Tuba  
 I Timp.  
 III vib.  
 V Gr c.  
 Pf.  
 1  
 2  
 Vn.  
 I  
 II  
 Vle.  
 Vlc.  
 Cb.

Fl. p cc

Fl 1

Fl 2

Ob 1

Ob 2

C ingl

C 1

C 2

C 3

Fl 1

Fl 2

Ct g

Cor 1

Cor 2

Cor 3

Tr 1

Tr 2

Tr 3

Trb 1

Trb 2

Tuba 3

IT mp

v Gr c

pt

A 1

A 2

Vni 1

Vni II

Ve

Vic

cb

237

6

Fl pice

F.

Ob.

Cl.

Fg.

Cb.

Cor.

Tr.

Trb.

Tuba

Timp

Vn.

Va.

Cello

Cb.

p

f

possible

# III. H

1 2 6" 7"

**Coro**  
Soprano  
Alto  
Tenore  
Basso

*ffff* drammatico (sempre glissando, quasi salmodia)  
[START] (+Modulation)  
poco a poco  
*ffff* ben marcato  
(non decrescendo)

**Camp Synth**  
20000 Hz  
Generatore elettronico  
sinus 16 Hz  
*ffff* sonoro

**Organo**  
*ffff* organo pieno, 1<sup>a</sup> 2<sup>a</sup> 64

**Coro**  
1 2 3 4  
6 67  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena

**Tr**  
1 2 3  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena

**Trb**  
1 2 3  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena

**Tuba**  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena  
*ffff* sonoro e tr. al. quas. Sirena

**II Ferro**  
*ffff* ben marcato  
muta in Gr cassa

**III Sirena**  
*ffff* sonoro

**IV Eolif**  
*ffff* sonoro

**V Gr c**  
*ffff* sonoro  
sui Mi, sui pont  
sui La, sui pont  
sui Sol, sui pont

**Vni**  
I  
*ffff* drammatico  
sui Mi, sui pont  
sui La, sui pont  
sui Sol, sui pont

**Vle**  
II  
*ffff* drammatico  
sui La, sui pont  
sui Sol, sui pont  
sui Mi, sui pont

**Vlc**  
*ffff* drammatico  
sui Sol, sui pont  
sui Mi, sui pont  
sui La, sui pont

**Cb.**  
*ffff* drammatico  
sui Mi, sui pont  
sui La, sui pont  
sui Sol, sui pont



5 6" 4"

S A  
Coro  
T B

crescendo *fffff* poco

Generatore

crescendo *fffff* poco

Org

3 Fl  
2 Ob  
C. ing.  
2 Cl

6 4 5

Cl basso

*fffff*

2 Fg

*fffff*

Cfg

4 Cor

3 Tr

3 Trb

Tuba

*fffff*

I Pft

II Compl.

III T-tam

III Eoif

V Grc

*fffff*

Pf

I

Vni

II

Vie

Vlc

Cb

*fffff*

su La M

su Sol

su So

(su Sol Re







112





**4** <sup>21</sup> Sempre *pppp* → *mp* immateriale come le ombre  
80-84

Synth 

Generatore 

quasi vento, sempre *pppp* come eco  
vibrato lento

309.37 Hz  
196 Hz  
440 Hz  
528 Hz  
504 Hz

irregolare (4 Phase Shifters\*)

sempre *pppp* ritmo quasi orologio

I Trg 1 

II Crot  
I, Clav 

IV 2 T. b. 

V Ferro 

A 1 

A 2 


Pf 


sempre *pppp* ritmo quasi orologio  
poco in rilievo

sempre *pppp* sonoro

sempre *pppp* leggiero

- 4 Phase Shifters (MKR 100)
  - ossia 2 Claves
- 1) 180° LFO speed 1" → 2"  
2) 360° LFO speed 2" → 4"  
3) 720° LFO speed 4" → 8"  
4) 1080° LFO speed 8" → 16"

Synth 

Generatore 

I Trg 1 

II Crot  
Clav 

IV 2 T. b. 

V Ferro 

A 1 

A 2 

Pf 

Rep

27

Synth

Generat

I Trgl

II [Crot  
Clav

IV T-bl

V Ferro

A 1

A 2

Pf

START APPENDIX I pag 147

Modulo

M-sopr  
2 Arpe

Synth

Generat.

Cl basso  
(evetr  
ad lib)

Solo quasi vox humana

sempre cantando sonoro e dolce, poco in rilievo

III Segr.

IV T-bl

V Ferro

A 1

A 2

Pf

*p* espressivo e liscio, quasi vox humana

33

Modulo

Synth

Generat

C. basso

I Trgl

II Crot  
C.lov

III Segn

IV T-b

V Ferro

A 1

A 2

Pf

Modulo

Synth

Generat

C. basso

I Trgl

II Crot  
C.lov

III Segn

IV T-b

V Ferro

A 1

A 2

Pf

Reb

Re#

Fa#

Sol#

39

Modulo

Synth

Generat

I Trgl

II [Crot  
C.lov

III Segno

IV T-bl

V Ferro

A 1

A 2

Pf

Fa#, So #

Modulo

Synth

Generat

Ci basso

I Trgl

II [Crot  
C.lov

III Segno

IV T-bl

V Ferro

A 1

A 2

Pf

*mp quasi vox humana poco in rilievo*

*p espressivo e liscio*

45

Modulo

Synth

Generat

C

C. basso

I Trgl

II Crot. Clav.

III Segó

IV T-b.

V Ferro

A 1

A 2

Pf

Modulo

Synth

Generat

C. basso

I Trgl

II Crot. Clav.

III Segó

IV T-bl.

V Ferro

A 1

A 2

Pf



120

57

Modulo

Synth

Generat

Cl. basso

I Trg.

II [Crot. C. av]

IV T-bl

V Ferro

A 1

A 2

Pf

Mib Solb Solb

Modulo

Synth

Generat

Cl. basso

I Trg.

II [Crot. C. av]

IV T-bl

V Ferro

A 1

A 2

Pf

Do# Re# Fa# Sol# La#

63

Modulo

Synth

Generat

Ci basso

I Trgl

II Crot Clav

IV T-bl

V Ferro

A 1

A 2

Pf

Modulo

Synth

Generat.

Ci basso

I Trgl.

II Crot Clav.

IV T-bl

V Ferro

A 1

A 2

Pf

*mp quasi vox humana pace in rilievo*

Do 2 So. 1

69

Modulo

Synth

Generat

O

Ci basso

I Trgl

II Crot  
Cav

III Segno

IV T b

V Ferro

A 1

A 2

Pf

Vn I

Vn II

Vcl

Vcl

Cb

72

Mod

Synth

Gener

Cl basso

I Trgl

II Crot  
Clav

III Segn

IV T-bl

V Ferro

A 1

A 2

Pf

sempre ponticello ↔ tasto, rrego ore  
non trem

Vni I

1-2  
5-6

3-4  
7-8

9-12

Vn II

1-5

6-10

Vie

1-4

5-8

V.c

1-6

Cb

1-4

*pppp* liscio (arco ad libitum)

*pppp* liscio (arco ad libitum)

*pppp* liscio (arco ad libitum)

*pppp* liscio (arco ad libitum)

*pppp* liscio (arco ad libitum)

*pppp* (a punta d'arco)

*pppp* liscio (arco ad libitum)

*pppp* (a punta d'arco)

*pppp* (a punta d'arco)

*pppp* liscio (arco ad libitum)

75

Mod

Synth

Gener

Ci basso

I Trgi

II Crot Clav

III Sego

IV T-bi

V Ferro

A 1

A 2

pr

1 2  
5 6

3 4  
7 8

1 2

1 5

6 10

1 4

5 8

1 6

1 4

Vo I

Vo II

vib

vic

Cb

78

Mod

Synth

Gener

C. basso

I Trgl

II [Crot. Clav]

III Segn

IV T-bl

V Ferro

A 1

A 2

Pf

Vn I

Vn II

ve

vc

Cb

1 2 3 4 5 6 7 8 9 10 11 12

81

Mod

Synth

Gener

So o quasi vox humana

mp ardente, in rilievo

I Trgl

II [Crot  
Clav.

III Segno

IV T-bl

V Ferro

sempre **pppp**

A 1

sempre **ppp**

A 2

Re 2 M. 2, Fa 2 Sn 2 S 2

pt

12  
56

34  
78

912

15

610

14

ve

8

Vlc 1-6

Cb 1-4



84

Mod

Synth

Gener

Cl basso

I Trg

II [Crot  
Clav]

III Sego

IV T.-bl.

V Ferro

A 1

A 2

*sempre ppp*

Pf

Vni I 1-2  
5-6

3-4  
7-8

9-12

Vni II 1-5

6-10

Vle 1-4

5-8

Vlc 1-6

Cb 1-4

87

Mod

Synth

Gener

VO

C basso

*dolce*

I Trgi

II Crot  
C. av

III Segn

IV T-b

V Ferro

A 1

A 2

Pf

1 2  
5 6

Vn I 3 4  
7 8

9 12

Vn II 1-5

6-10

1 4

vie

5 8

v c 1 6

Cb 1 4

90

Mod

Synth

Gener

Cl. basso

I Trgl

II Crot. Clov

III Segno

IV T-bl.

V Ferro

A 1

A 2

Pf

Mod

Synth

Gener

Cl. basso

I Trgl.

II Crot. Clov

III Segno

IV T-bl.

V Ferro

A 1

A 2

Pf.

96

Mod

Synth

Gener

Cl basso

I Trgl

II Crot. Clav.

III Sego

IV T-bl

V Ferro

A 1

A 2

Pf

Mod

Synth

Gener

Cl basso

I Trgl

II Crot. Clav.

III Sego

IV T-bl

V Ferro

A 1

A 2

Pf

102

Mod

Synth

Gener

O

C. basso

II [Crot Clov]

III Segn

IV T-b

V Ferro

A 1

A 2

Pf

*Reh. M. P. F. A. S. G. S. S.*

*molto meno f appassionato (secco)*

Mod

Synth

Gener

O

C. basso

II [Crot Clov]

III Segn

IV T-b

V Ferro

A 1

A 2

Pf

*secco*

*sempre ~~mp~~ dolce e semplice*

*sempre ~~ppp~~*

*sempre ~~ppp~~*

108

Mod

Synth

Gener

C. basso

*in rilievo*

II Crot  
Clav

IV T-bl

V Ferro

A 1

A 2

Pf

*1<sup>da</sup>*

*sempre PPP*

Mod

Synth

Gener

Cl. basso

II Crot  
Clav

IV T-bl

V Ferro

A 1

A 2

Pf

*sempre PPP*

*2<sup>da</sup>*

114

Mod

Synth

Gener

Cl basso

II [Crot. Clav]

IV T-bl

V Ferro

A 1

A 2

Pf

Mod

Synth

Gener

Cl basso

II [Crot. Clav]

V T-bl

V Ferro

A. 1

A. 2

Pf

Mod 120

Synth

Gener

C. basso

II [Crot  
Clav

IV T-bl

V Ferro

A. 1

A. 2

Pf

I

vn1

II

vn2

v.e

vic

cb



123

Mod

Synth

Gener

Solo

Cl basso

II [Crot  
Clav

IV T-bl

V Ferro

A 1

A 2

PI

2a  
sempre ponticello → tasto, irregolare

non trem

1 2  
5 6

pppp liscio (arco ad lib)

3 4  
7-8

pppp liscio (arco ad lib)

9 12

pppp liscio (arco ad lib)

(non trem)

1 5

Vni II

pppp liscio (arco ad lib)

6 10

pppp (a punto d'arco)

1-4

Vle

pppp liscio (arco ad lib)

5 8

pppp (a punto d'arco)

1 6

Vlc

pppp (a punto d'arco)

1 4

Cb

pppp liscio (arco ad lib)

126

Mod

Synth

Gener

Cl basso

Crot Clav

IV T-bl

V Ferro

A 1

A 2

PI

Vn I

Vn II

Vle

Vla

Cb

sup in rilievo

129

Met

Synth

Ger er

Cl basso

Cor  
" Cav

V. T. b

V. Ferro

Vni 3-4  
7-8

3-4

vn II

6-10

1-4

Vle

5-8

Vlc 1-6

Cb 1-4

The musical score for measures 129-138 is presented in a multi-staff format. The instruments and their parts are as follows:

- Met**: Metronome part, indicated by a box containing the number 129.
- Synth**: Synthesizer part, featuring a wavy line representing a sustained sound.
- Ger er**: German horn part, featuring a wavy line representing a sustained sound.
- Cl basso**: Bassoon part, featuring a series of eighth notes.
- Cor 'Cav**: Cor Anglais part, featuring a series of eighth notes.
- V. T. b**: Violoncello part, featuring a series of eighth notes.
- V. Ferro**: Violoncello part, featuring a series of eighth notes.
- Vni 3-4**: Violin part, featuring a series of eighth notes.
- vn II**: Violin part, featuring a series of eighth notes.
- Vle**: Viola part, featuring a series of eighth notes.
- Vlc**: Violoncello part, featuring a series of eighth notes.
- Cb**: Contrabass part, featuring a series of eighth notes.

132

Mod.

Synth

Gener

C

Cl basso

1 Cro' / 1 Cro'

V Ferro

A 1

A 2

Pf

1 2 / 5-6

Vn I 3-4 / 7-8

9 12

Vn II 1-5

6-10

vle

5

Vr 1-5

0 1-4

135

Mod

Synth

Gener

Cl basso

ardente

poco rubato, in tempo

II Crot C. ov

V Ferro

A 1

A 2

Pf

Mod

Synth

Gener.

C. bosso

II Crot Clov

III Sego

V Ferro

A 1

A 2

Pf

141

Mod

Synth

Gener

Cl basso

III Segn

IV Ferro

A 1

A 2

PI

*mp espressivo e liscio*

*molto sub.*

Mod

Synth

Gener

Cl basso

I Gr c

II T-lam

III Segn

IV Eolif

V Ferro

A 1

A 2

PI

*pppp*

*f dolce*

*sempre pp*

*minaccioso, poco in rilievo*

*sempre pp*

*minaccioso, poco in rilievo*

*sempre pp*

*minaccioso, poco in rilievo*

147

Mod

Synth

Gener

Cl basso

dolorosa, quasi grido

*mp* calmo, dolce e semplice

I Gr c

II T-lam

III Seg a

IV Eotif.

V Ferro

A. 1

A. 2

Pf

sempre ponticello ← tasto, irregolare

(non trem.)

1-2  
5-6

*pppp* liscio (arco ad lib.)

(non trem.)

Vnr I

3-4  
7-8

*pppp* liscio (arco ad lib.)

9-12

*pppp* liscio (arco ad lib.)

(non trem.)

Vnr II

1-5

*pppp* liscio (arco ad lib.)

6-10

*pppp* (a punta d'arco)

Vle

1-4

*pppp* liscio (arco ad lib.)

5-8

*pppp* (a punta d'arco)

Vc

1-6

*pppp* (a punta d'arco)

Cb

1-4

(non trem.)

*pppp* liscio (arco ad lib.)

151

Mod

Synth

Gener

Cl basso

I Gr c

II T- tam

III Sego

IV Eol f

V Ferro

A 1

A 2

Pf

Vni I

Vni II

vle

V c

Cb

*sempre pp minaccioso, poco in rilievo*

*sempre pp minaccioso, poco in rilievo*

*pp espressivo e liscio*

*sempre pp minaccioso, poco in rilievo*

1-2  
5-6

3-4  
7-8

9-12

1-5  
6-10

1-4  
5-8

1-6

1-4



155

Mod.

Synth

Gener

Cl basso

I Gr c

II T tom

III Seg

IV Eolif

V Ferro

A 1

A 2

Pf

Vn I

Vn II

Vle

Vlc

Cb

Solo

*pp dolce*

*(non dim.)*

*(non dim.)*

*p espressivo e taciuto*

*(non dim.)*

160

Mod

Synth

Gener

Cl basso

III Segno

V Ferro

A 1

A 2

Pf

*mp* Solo in rilievo

*ppp* Solo o

*ppp*

Mod

Synth

Gener

Cl basso

Gr c

II T-tom

III Segno

IV Eolif

A 1

A 2

Pf

*mp* Solo, poco in rilievo (vibrato)

*sempre pp* minaccioso

*sempre pp* minaccioso

*sempre pp* minaccioso

*sempre pp* minaccioso

*quasi grido* (v)

*p*

*ppp*

170

Mod

Synth

Gener

Ci bosso

I Gr c

II T- tam

IV Eol f

molto

poco a poco

sempre *pp* minaccioso

interrotto sub

(non dim.)

(non dim.)

(non dim.)

bachissimo

sempre *pp* minaccioso



2

30' 60'

STOP

Mod

Synth

Gener

poco a poco perdendosi

poco a poco perdendosi

poco a poco perdendosi

FINE

~ 9' 30" (~ 30")

~ 32 - 33

Bucuresti 1980

" Eu sînt moartea care distruge totul,  
Eu sînt zguduirorul lumii \_ "

"Bhagavad - gîtā"

( 200 ten - 200 en )

" All-seizing Death am I,...  
that causes worlds to perish..."

"Bhagavad - gîtā"

( 200 B.C - 200 A.D )

# APPENDIX

Modulo (III-30 al FINE)

sempre *mp* → *mf* reale, poco riverbero, in rilievo

START →

**4** Malinconico ♩ = 116

sempre portamento e poco vibrato, con espressione

Mezzo-soprano (ossia Synth)

Arpo 1

Arpo 2

Ms

A 1

A 2

Ms (Synth, ossia di)

A 1

A 2

Ms

A 1

A 2

Ms

A 1

A 2

poco ritardando

Ms

A 1


A 2


a tempo


Ms


A 1


A 2


Ms. 


A. 1 


A. 2 


Ms. 

A. 1 

A. 2 

Ms. 


A. 1 

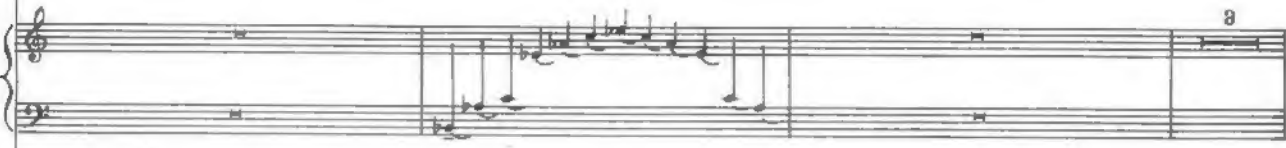
A. 2 


Ms. 


A. 1 


A. 2 


Ms. 


A. 1 


A. 2 


Ms. 

A. 1 

A. 2 

Ms. 

A. 1 

A. 2 

Ms. 

A. 1 

A. 2 

Redactor  
**CONSTANTIN V. DRĂGOI**

Tehnoredactor  
**GEORGE MĂGUREANU**

Bun de tipar : 20.III.1985

Co! de tipar : 38

Tiparul executat sub c-da nr. 32343 la Intreprinderea  
Poligrafică „Buletinul Oficial”, Str. Dinu Vintilă, Nr. 4  
Bucureşti, Republica Socialistă România



